OFFBEAT magazine

Views • ReViews • InterViews
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FEBRUARY 1997
CFUV-FM 102

Arc
PN1991.3
C3 033

Hanson Brothers
Black History Month
Pluto • Dialtales
Playlists • Horoscopes

A Guide to
CFUV FM 102
Victoria's Listener-Powered Radio

LIFE AT THE 'FUV

CFUV is excited to be presenting two special days of programming in the next month or so: On February 22, we'll be presenting a special dedicated to Black History Month. Zvondai Muchenje, the day's organizer promises this to be entertaining, thought-provoking, and educational. March 8 is International Women's Day, and traditionally, CFUV has been involved in recognizing the achivement of women the world over, and we're proud to dedicate our programming day for that purpose.

As always, CFUV is looking for new people to help out at the station. All you have to be is interested, and no experience is required. All you need to do to get started is come to an orientation. The dates for the next ones are February 4 and 25. Both are at 6:00 and start at CFUV before moving on. You learn a little bit how the station works and sign up for studio training as well as the parts of CFUV you're interested in. Call Keith at 721-8702 for further information. ▲

Classical Corner

ANNOUNCING
Music on Mondays (10am-Noon), including previews of musical happenings in Victoria, presented by co-hosts George Heffelfinger and Larry Ryan. Coming soon: guest appearances by artists from the Victoria Symphony and Pacific Opera Victoria.

SPECIAL EVENTS on CFUV's Classical programming, Thursdays (10am-Noon)

Pacific Opera Victoria's production of ***The Turn of the Screw,*** by Benjamin Britten, previewed on Feb 6.

The Orchestra Speaks with guests from the Victoria Symphony - Feb 13 (Heather Chesley, bassoon).

The Memoirs of Hector Berlioz, 19th-Century French composer, conductor, music critic, author, told in his own words and music, and in the words and music of others - a continuing series.

LOCAL PERFORMANCES (a free service by *OFFBEAT*)

FEB 7 (12:30) Phillip T Young Recital Hall. Free concert by School of Music students.

FEB 12-22 (8pm) Phoenix Theatre. ***Orpheus in the Underworld*** by Offenbach - a co-production by the School of Music and the Department of Theatre. 721-8000.

FEB 13, 15, 18, 20, 22 (8pm) McPherson Playhouse. Pacific Opera Victoria present ***The Turn of the Screw*** by Benjamin Britten. 385-0222.

FEB 28 (8pm) St John's Church, 1611 Quadra. The Early Music Society - The Baltimore Consort. Music of 17th-Century England. 592-6580. ▲

get *(get) vt.* to seize, get hold of > L *(pre)hendere* **1** to come into the state of having; become the owner or receiver of

out *(out) fun.* away, do something > L *entertainmus* **1** to go out for fun; @ LEGENDS ***fridays to sundays*** – big parties; big speakers, big bands *[like Fishbone & Branford Marsalis]* **2 *mondays*** – hospitality night; anyone employed in the food & entertainment industry; show your industry paystub, get in *[free]* **i) *wednesday nights*** – the pulse; sweet sounding, def jam melodies of house music with DJ celebs **ii) *thursdays*** – student's night out; bring your ID card, get in *[free]*

FABULOUS ENTERTAINMUS: FRIDAY TO SUNDAY NIGHTS

THE PULSE: WEDNESDAY NIGHTS

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February 1997
Issue # 116

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OFFBEAT Forum

blah, blah, blah

Dear Magnus n' Offbeat:

In yer Dec/Jan issue you gave Pigment Vehicle and the Vinaigrettes pretty unglowing reviews yet they both sit at number one on yer playlist as well as sittin' in yer top 50 of '96 album chart. So what's my point? Please write somethin' shitty 'bout me, we need the attention of bein' number one, too.

Cowboy Tim and the Metronome Cowboys

photo: Sandee Moore

You're ugly and your band sucks. There. Happy?

Pigment Vehicle and the Vinaigrettes both sat at number one on the December/January playlist because of a technical error. Some kind of computer glitch. As for the "unglowing reviews," the opinions expressed within Discussion are the opinions of Offbeat writers and by no means reflect the results of the rock playlist. So there.

And speaking of screw-ups...My apologies to the Hellbillys, who did not play open for Chixdiggit on October 24, 1996. I've given the reviewer a stern talking to and a good beating. I'm sure that the Hellbillys are not "a bunch of guys in tight polyester shirts" and I'm sure the lead singer is not three feet tall. It'll never happen again. But I would like to say that it is this kind of irreverence and improper behavior that makes me proud to be involved in college radio.

You are beautiful. Stay gold, Ponyboy.

Love and kisses, Roseanne

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Local Folk

By Victor "Dancing Wolf" Van Buskirk

So, you have a passion for folk music... Defining the genre of folk music, I believe, is harder than any other because of its connection to every culture and country in the world. What is not difficult is embracing my growing affinity to so much of what is out there. I have been ecstatically involved with music for 30 years and I still get turned on by new music.

What might interest you about folk shows on CFUV is the quality and diversity of world music being played. I would like to share some of my discoveries from Planet Folk (alt Sat 8-10am). I could easily fill up a page or two with my music recommendations. Here are some of my favourite record labels and their distributors: Hannibal, Rykodisc, World Circuit from Denon; Real World, hEMIsphere from EMI; Triloka, Putumayo, Xenophile, Green Linnet from Fusion; Shanachie from Koch; and many from Festival Distribution.

For great African dance music with lots of horns look for Ghorwane or Farafina. Babatunde Olatunji offers African drumming from a master while Patience Dabany adds singing to her percussion work. There is a great deal of work which combines African elements with other musical gems. Baka Beyond adds Celtic, Spanish, and Australian flavours; The Soto Koto Band blends European influences with Gambian rhythms; Afro-Celt Sound System is self explanatory with heavy dance beats and sampling.

Wonderful sounds from India include percussionist Zakir Hussain, Pakistan's premiere spiritual singer Nusrat Fateh Ali Khan, and Ali Akbar Khan, the sarod master from Bangladesh.

Pepe Mendoza is currently my favourite for Ecuadorian flute and percussion, while Brazil offers the funky rhythms of Ara Ketu and the vocal talents of Milton Nascimento.

For Native American flute, I wholeheartedly suggest R. Carlos Nakai and Douglas Spotted Eagle. Just two of my favourite Canadian worldbeat bands are Kashtin, now disbanded, for their mixture of Aboriginal and Quebecois elements, and Marimba Muzuva for their incredible shows.

The good news is that you don't have to travel to another continent to take in the fun and funky sounds of world music at Steamers Public House on 570 Yates offers up Worldbeat Wednesdays. The February line-up includes reggae (Feb 5th-Uprising A Tribute to Bob Marley), and celtic (Feb 19th-Squish). For more info call 381-4340. In addition, Victoria will be the 1997 site for the Zimbabwean Music Festival (ZimFest) May 16-18. For more information or to volunteer call 384-1997 or email: zmf97@islandnet.com

If you have a folk music event, or other news you would like to appear in this column, please write to us at CFUV Folk Department, P.O. Box 3035, Victoria, BC, V8W 3P3 or fax us at (250)721-7111. The deadline for the March issue is February 10th.

Let the Planet Folk unite! ▲

FROM EUROPE with Love

by Jo Vipond, Foreign Correspondent

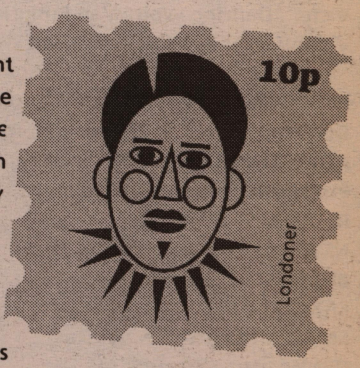
After a week back in Victoria, I was still sans suitcase due to the London baggage handlers who managed to sprinkle between six and ten thousand pieces of luggage higgledy-piggledy. A few days later, my bag arrived, and all the CDs I'd gleaned from Israel, Jordan, Egypt, and England were intact and in my hands!

Isreal offered lots of buskers (singing in English), and CDs at those outrageous European prices. While in Petra, Jordan, I got wired on sage tea and I heard some great Eastern music in Jeff's camera shop, of all places. When I expressed interest, the proprietor reached into a drawer and gave me a cassette. It's wonderful stuff but I haven't a clue what it's about!

The musical journey really began back in England. We saw Roy Bailey in Smithwick outside of Brighton. The show was presented by Attila the Stockbroker, who informed us that Roy will be playing at the 1997 Vancouver Folk Music Festival. With a bit of luck, we might be able to get him over here in Victoria afterwards!

Attila is doing well with his Renaissance Punk music. His group, Barnstormer, may tour Canada in '97. This new form of music should almost be singled out into its own genre, as the band Blyth Power also plays medieval punk. Blyth Power has been together 12 years (with just a couple of changes in their line-up) and is the brainchild of Joseph Porter. He is a prolific songwriter basing his work mostly on medieval history such as in "Bacchus on the Wagon." "Burning Joan" is about a jailer who lusted after St. Joan but was repelled by her indifference to him: "So I cast off my conscience and joined with the band/I fiddled while Joan burned away."

I saw Blyth Power in a small "crustie" pub in the north of London. Lead singer Joseph Porter is small in stature but big in voice. He and his drums sit front and centre on the stage, where he just belts out the songs. Annie Neafsey on keyboards and John Rutherford on guitar occupy positions on his left and right, while bassist, Martin Neish keeps goal at the back of the stage. The music was well received and highly infectious, but the lyrics were raw! I look forward to an in depth conversation with Joseph Porter on my next trip to London.



Fans of The Men They Couldn't Hang will be happy to know that they have regrouped with a new CD on the British market. In support of their new release, they performed at Tower Records in Picadilly Circus, where I saw them in between ogling the merchandise in Tower's mega-store.

Apparently, British radio has improved a little, but not much. They still play mostly mainstream stuff until late at night, when a little bordering-on-alternative can be heard. It's a shame because the country has really good musicians, and one has to be in-the-know to hear non-mainstream artists' recordings and to find the clubs where they play.

On a final note, I paid a visit to the ramshackle but warm-hearted headquarters of Topic Records, at 50 Stroud Green Rd, London N4 3EF. I was able to bring back a small stack of CDs for CFUV as well as be introduced to my choice for CD of the year-Lal Waterson and Oliver Knight, Once in a Blue Moon, (1996, Topic). Cheers!

For more information on Blyth Power, find them at http://www.mono.org./~cabbage/blyth.html or write to Downwarde Spiral Records, P.O. Box 1846, London W10 5FN. Jo Vipond's folk show can be heard Tuesdays 8-10am. ▲

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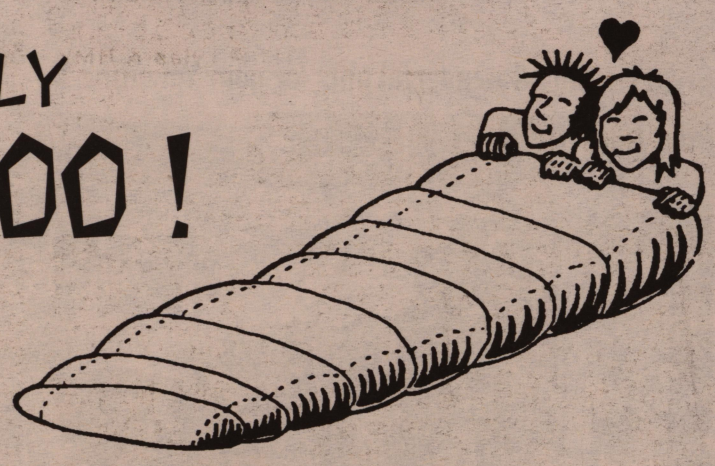
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PHASED & FUSED

Ramblings From a Space Monkey...

The face of the club stage is changing. Among the turntables are now keyboards, samplers, effects processors, PCs - toys, toys, and more toys. The electronic music studio is going public and its popularity is exemplified by the numbers of my DJ'ing cohorts who are buying equipment to make their favorite buzzes, whirrs, build-ups, cyborg voices, and bass beats.

Let's then assume my two rough definitions:

DJ: one who mixes two or more pre-made tracks in order to make a third track - this third track is the DJ's original creation

LIVE ELECTRONIC ACT: one or more persons who make a track from the ground up using the equipment mentioned above plus others (including any other home-made inventions) - the creation of the track can be done live by means of sequencers, or can be mixed in with the work of a DJ during the performance

In my opinion, one takes no more artistry than the other, so why are so many DJs jumping to drop their mixing and start composing? I think it is because the latter represents the omnipotent creator, the performer who can now create that sought-after sound with equipment, while the sound was formerly hunted down in the DJ's collection of tracks.

What does this lead to besides more live electronic acts? DJs can mix with the live electronic acts as new and original tracks will be hitting the parties and clubs.

The club stage is becoming cluttered. A spaghetti-like heap of rca cords cascade over the walls of black-encased electronica. In this cockpit, the Gods and Goddesses of Digitalia shuffle to and fro, from one device to the next, faces reflecting their LED displays.

My advice to the clubbers - watch where you step. ▲

HANSONS HYPE TIGER FOR HOCKEY HALL OF FAME

by #13, Mike "Spike" Chilton

When Victoria's hockey-lovin' puck rockers, the Hanson Brothers, unveiled their new CD *Sudden Death* at Wayne Gretzky's Number 99 restaurant last October 9, Canada had little idea what sort of public relations gambit was about to be launched — all in the name of getting the NHL's biggest bad-ass and all-time penalty minutes leader, Dave "Tiger" Williams, into the Hockey Hall of Fame.

With the real Hanson Brothers from the 1977 film classic, *Slapshot*, at the release party, it was officially revealed that they would be getting the citizens of Canada, as well as those below the 49th parallel, to sign a petition which would be given to NHL Commissioner Gary Bettman, asking that Tiger Williams be given a spot in the hallowed halls of hockey under the guise of career penalty minutes record holder with a total 3,966 penalty minutes (not including his 455 minutes in the sin bin during the playoffs — white towel incident and all — which altogether works out to more than 73 games worth of time in the box).

In addition to a petition which the hockey Hansons are getting hockey fans to sign as they tour around the NHL, petition slips which have been circulated in every copy of *Sudden Death*, the punk Hansons second album. As well, faxes and press announcements have made their way to media outlets and newspapers where they immediately appear as the catch-story of the day in the sports and/or entertainment section. The story has come like a Tiger Williams hip check onto the scene and shows little signs of relenting, as you well know if you have watched Hockey Night in Canada or read the pages of your local punk 'zine in the last four months.

Tiger fever has hit the nation, and, if that's not enough, the purveyors of all the hubbub, the Hanson Brothers (the band), crashed into town last November to back up their pleas of "Let Tiger In" with a kick-ass set of music featuring stuff from the new album and their 1992 rookie effort *Gross Misconduct*. After the punk Hansons got a game misconduct for blowing the roof off the Limit, I grabbed Johnny Hanson, AKA John Wright, for a post game interview.

Now, before all this hockey metaphor gets to be too much, let's take a short history lesson. The Hanson Brothers are the alter egos of local punk gods NoMeansNo, which has been together in one form or another since 1980. In early 1992, drummer John Wright and guitarist-friend Tom Holliston decided they should do a project which would be a salute to their favourite sport, hockey, and their favourite band, the Ramones. The Hanson Brothers were born. In August of `93, *Gross Misconduct* was recorded, and thus began the legend of the hockey-punk gods of Cold Lake Alberta.

The interview with John(ny) started out with the most obvious question: how did this Tiger Williams thing start? "I play drop-in hockey and a guy that plays with us works at Music West," said John. "He knows our manager, Laurie Mercer, through Music West and he's friends with Tiger Williams. I was telling him about the Hanson Brothers...he listened to our music, then he and Laurie started talking and said, `Why don't we get Tiger into the Hall of Fame?'"

"We're getting quite a lot of interest from the Tiger thing. It's certainly helped elevate the band's name," John said. "It's funny, because Tiger is a real fan favourite. [He was] not really well liked amongst the league, but he was a real fan favourite."

Naturally, discussion of Tiger would eventually turn to talk of the sports league of sports leagues, the NHL. The first question that always comes up in sports discussions between the newly-introduced: who's your team? "The Colorado Avalanche, now there's a fuckin' team. They're gonna repeat," he said. "Actually it's a toss-up between Colorado and Florida and I hope both go to the Stanley Cup, because they're terrific teams." When asked why he did not go with Vancouver as his choice, he replied "I'm a Canucks fan but they're just a shitty team. I wish Vancouver would get a WHL team, because I preferred watching the Victoria Cougars lose to watching the Canucks [win]."

Naturally, the next question: favourite player? "Joe Sakic is possibly the best hockey player right now, he's so exciting," said John. "Peter Forsberg, I hate to admit it, he's a good player, too. I don't want to come across as racist, but I like Canadian hockey players better than Swedish hockey players...I have to agree with Don Cherry."

Wright then offered his reasons why he thought the NHL is in such a bad state, thus necessitating the Tiger campaign: "All of us really like rough and tough hockey. They're trying to turn the NHL into a Walt Disney movie, like the NBA." The glow from Wright's face is temporarily gone. "It's all just showbiz for kids. They're trying to make the sport into something it isn't — into this nice little package. The sport is a bloodsport. People get in fights and it's a highly emotional sport. To me, that's when hockey's at its best. You've got to have the talent like the Gretzkys and Bures and Yzermans, that's all great, too, but with that, you've got to have the kind of emotion that players like Tiger Williams had."

"All of us really like rough and tough hockey. They're trying to turn the NHL into a Walt Disney movie, like the NBA."

Having just finished five different tours as NoMeansNo (the last being a European tour which ended in late August), they've decided to take a hiatus from NoMeansNo and work the Hanson Brothers schtick until about late June of 1997. At that point, they will start rehearsing as NoMeansNo again, work on new NoMeansNo songs and cut a new album.

"NoMeansNo is a little more emotional content, and the Hanson Brothers is just dancing and singing, you know, sing-along song. It's just like the Ramones — it's our excuse to be the Ramones," said Wright, when asked what the main difference is between the two bands.

As the hockey and puck rock talk wraps up, Wright sums up the feeling many of us have for the sport of hockey and what is happening to it: "It's really been amazing just how much support and interest there is [for the Tiger Williams campaign]. It shows the grassroots support for the game is strong. There are a lot of Canadians frustrated with the state of NHL hockey. They can see it's drifting away and that pretty soon it's going to end up the States and it's going to be different. But I suppose kids now wouldn't know the difference. You can't reverse the clock."

No, not even the Hanson Brothers of the punk rock or hockey variety can turn back the clock, but they can at least help the game retrieve some lost dignity by giving a nod to the past and convincing the higher-ups to consider letting Tiger in. ▲

PLUTO

By Mike Devlin

Like a smiling face in the face of adversity, Vancouver popsters Pluto have managed to make a go of the whole "rock-star thing." Formed in Vancouver in 1993, Pluto have remained relatively untouched by the now -customary criticisms of an indie band that makes the jump to a major label early in their career. If anything, it has probably helped Pluto.

"Our deal with Virgin has worked out really well for us so far," says guitarist Rolf Hetherington over the phone lines on his way to a MuchWest interview with Terry David Mulligan. "The label is totally behind us and we haven't had any major differences of opinion."

Their apparently happy-go-lucky relationship with industry giant Virgin likely causes some snide, even resentful discussions among indie circles (not to mention the fact that they have major-label distribution on both sides of the border). However, Hetherington is able to look at the situation somewhat diplomatically.

"I know a lot of bands get screwed around but we are fortunate enough to have good relationships with the people that are working our album. Obviously, it's worked out good for us."

During their three-year existence, Pluto have earned their stripes. A mere three weeks after the band formed they recorded a seven-inch for their own label, Popgun Records. One year later, and many gigs in between, Pluto had recorded their first single for Vancouver indie label Mint. Their debut album (1995's *Cool Way To Feel)* was subsequently released on Mint; many of those songs were re-worked and added to their self-titled debut for Virgin. Their Mint release led to a follow-up North American tour with then-labelmates cub and Pansy Division which gained them some valuable, privileged US exposure. Quite a ride for a band only three years old, but Hetherington blames it on that unexplained phenomenon known more commonly as Canadian Pop.

"I don't know why it is, but there will always be room for pop music in Canada. The music industry has come full circle somewhat, forgetting about people like Alannah Myles and clearing room for us."

The band is taking January off to relax but in February Pluto will embark on its third Canadian tour in eight months; as well, the band wants to find the time to write some new music in the process. But is the road the best place to write music?

"Well, our songs come together really quickly and we know that if they take more than a couple of weeks to do they're not worth doing. Our best songs just spontaneously happen and on the road we have that opportunity to write quickly," Hetherington explains.

Regardless of what's involved to get the song on paper, Pluto has no problem at recording hook-filled pop melodies. Adrenaline-pumping songs like "Paste," "When She Was Happy," and "Regenerate" all carry that four-chord staple of '90's music, albeit they try their best to keep their fans guessing. Ian is the designated voice of the high-energy songs — including the aforementioned ones — however, John croons on the softer tunes. As much as the band appears to be democratic, the vocal styles are a result of the band member's musical influences.

For such a young band who has seen modest success early in their career, the future looks bright for Pluto. After their upcoming tour and, more importantly, their next release, fans across Canada will know not only who Pluto are, but what they sound like. Does Pluto know what their future holds? Allowing Hetherington to speak for the rest of the band nets a safe and possibly true answer.

"As long as we're still having fun and writing songs the rest doesn't matter. I think it will all just fall into place." ▲

DIALTA

721-8700

requests

Folk

MONDAY
8 am FOLK: With Amanda Heffelfinger.

TUESDAY
8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond (and sometimes with new folked-up fill-in Mike Chilton).
2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

WEDNESDAY
8 am FOLK: *Ken's Macaroni*: Start with some old stuff from Ken and Sharon's collection, add a little social comment, top off with some Woody Guthrie or Utah Philips...et voila. A tasty listen. Alternates with *Rootopia*. Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional. Hosted by Wendy Wall (and her faithful friend Gus).

THURSDAY
8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY
8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

SUNDAY
10 pm ROCK FOLK ECLECTIC: *Fish Show*. Now more than ever not for the easily confused!

Classical

MONDAY
10 am CLASSICAL: *Music on Mondays*. With George Hefflefinger and Larry Ryan.

TUESDAY
10 am CLASSICAL: Just Say Nono. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the Annals of Webern.

WEDNESDAY
10 am CLASSICAL: with Carla Davidson. Bach you can't Chopin just one...Beethoven that!

THURSDAY
10 am CLASSICAL: Music thru the centuries with David Winn and Austin Scott.

FRIDAY
10 am CLASSICAL: Amadeus...and More.

Jazz, Rhythm & Blues

MONDAY
5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY
5 pm Jazz: *Caravan*. With Ron Rounds.
6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY
5 pm JAZZ: *Straight No Chaser*. Those who can't play jazz, play avant garde. Is this (gasp!) the position of your jazz hosts Dmitri Tsimon and Shaukat Husain? Will they let their guard down and reveal themselves to be the moldy figs that we have always suspected them to be? You won't know until you tune in. Of course, Nabit Fawzi and Luigi Foccotti are excluded from such controversy. Presented by your rotating hosts. *33 1/3 RPM*.
8 pm RHYTHM & BLUES: *Let the Good Times Roll*. This month we begin a series featuring all of Muddy Waters' early recordings on Aristocrat Records.

Feb 5: Memphis Jug Band, New Releases, Muddy Waters Profile

Feb 12: Pink Anderson, Paul Bascomb, Boh Shad, Muddy Waters Profile

Feb 19: Sam Myers, Smokey Robinson, Muddy Waters Profile

Feb 26: Fats Domino, Muddy Waters Profile

Mar 5: J.B. Lenoir, Muddy Waters Profile

THURSDAY
2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.

Feb 6: Varetta Dilklard (1956), Trenier Twins (1947)

Feb 13: Little Richard (1951-52), Elmore James (1959-62)

Feb 20: Sun Records (1950-53), Howlin' Wolf (1951)

Feb 27: Howlin Wolf (1952), Sun Records (1953)

Mar 6: Billy "the Kid" Emerson (1954-55), Sun Records (1953, 54)

5 pm JAZZ: *One Up, One Down*. Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear-pleasing sounds. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

FRIDAY
5 pm JAZZ: *Searchin'*: Join Host Ian Cochran for new and exciting sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show*. From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

SUNDAY
1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scafone looks at the world of jazz guitar. Also, catch *Joe's Garage* featuring local players.
6 pm JAZZ: *In the Mood*. A program of Jazz in the broadest sense of the word. With host B.J.
8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

Rock

MONDAY
6 am ROCK: *Indie-ana*. With Katrina & Lise
2 pm NEW MUSIC: *New Album Review*, with Mike Booth. Extraordinary how potent cheap music is!
3 pm ROCK: *Segues with Huck and the memory of Chuck*. A tasteful and wholesome rock and roll program. Occaisonal appearances by Steve McQueen. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. We're your friends, we're not like the others. Thrash punk to Brit pop and all stops in between.
11 pm ROCK: *Larry Wang Presents*. The adolescent party girls want you to crash our party Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY
6 am ROCK: *Up at Dawn* with Wade Swager.
3 pm ROCK: *Disorder By Design*. Ian and Ross are soldiers of reality in a mission to DESTROY!! No, they actually are hip. Emo-boys who whorship the ground that Union Of Uranus walk on. Join the Kaos and start the hokey!!*Gimme Indie Rock*: great new sounds from the Dallas Good Fan Club.
10:30-12:30pm ROCK: *Punk and a Healthy Mind*. Miasma and Tourmekian Lords be damned! I know mothing of these things, yet I am compelled to alter the entry lest it descend through yet another eight months! Polevaulter vanquishes the Laughing Ohmu to retake Dialtale duties... Alternates with *Songs For the Misunderstood*. "I can't believe it's a rock show!"-come hear the difference. Music from north-south, east-west, and other planes.

WEDNESDAY
6 am ROCK: *The Intentionally Left Untitled Show*: Scourge has finally updated his program listing Yeah! Tune him in to find out if he's sane. I'd put my money on the no side.
3 pm ROCK: *My Dog Has No Nose*. . Alternates with Kevin Adam.
10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

THURSDAY
6 am ROCK: With Nathan Berger
3 pm ROCK: *Rush Hour* with Kaylar. Alternates with *Snap, Crackle and Pop*.
10:30 ROCK: *Area of Refuge*. With Quinn and Tyler. Alternates with *Laced In Darkness* with Arioch and Raven. Gothic/ industrial music,para-normal events vampires Enter the darkness....

FRIDAY
6 am ROCK: with Dave Evans.
3 pm ROCK: *Spike's Musical Needles and Pins Show*. From crash-band to strum-slide, Spike features all that's cool under the SUB. Alternates with PM*S Show*. Not once a month, but twice. So deal with it.
10:30 pm ROCK: *Wire Shock*. As the Space Monkey takes the helm, trance, house , and whispers of ambience will be painlessly absorbed by the skin. Level of acidity per genre may vary upon treatment. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY
6 am ROCK: With Ryan Dworschak
8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

Late Night Radio

MONDAY
1 am LATE NIGHT: 1am: *The Male Pattern Baldness Hour*: Cook chicken well before eating. Spicy yum yums. Alternates with In the Shadows with DJ Tee Dub and Degree: A live hip hop mix show straight off two turntables to blow your sox off!
3 am GUMBO: *Skankster's Paradise*. Three hours of crazy ass ska funk rasta punk with yer host Matt. Please request!

TUESDAY
12:30 am: Aaron alternates with Lucky.

WEDNESDAY
12:30 am LATE NIGHT: *Chinese Music and News with Michael Mok*. Alternates with *House of Ham*.
3 am GUMBO: Cheque please...

THURSDAY
12:30 am LATE NIGHT: *No Need for Alarm:* get cracked up with Needles and Kid Charlemain as they play hip hop through the early morning hours. 95bmp, no more. Alternates with The Noir Cabaret, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool with respects paid to the elders.
3 am GUMBO: *Coupe De Ville*: Slide across the leather six-way. Check the stars. Mom was wrong, you don't need to sleep. Old School.

FRIDAY
12:30 am LATE NIGHT: with Kelly Kijek
3 am GUMBO: *The Dope Spot*. Three solid hours of underground hip hop. Straight mix tape flavour with tone dvs on the cut and clockwise on the mic.

SATURDAY
1 am LATE NIGHT: *My Favorite Desserts:* with Pat Sheehey.
3 am GUMBO: *Longhair's Jukebox:*Pure psychedelic radio

SUNDAY
1 am LATE NIGHT: with Britt and Scott.
3 am GUMBO: I*n the Arms of Sheep*: Join either Adam and Beth each week as we sample warm and fuzzy sounds of the early morning back yard. Be a black sheep, stay up, sleep later

LES

A Guide to CFUV FM 102 Victoria's Listener-Powered Radio

Specialty

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

9:00 pm: SOUNDTRACK: *Movietrax*. Picture and popcorn not included, but the different hosts bring you just about everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

Feb 4: James Vitti: Be Still My Alien Heart
Feb 11: Brian Lunger: "Werner Herzog and the music of Popol Vuh"
Feb 18: Brigette Sutherland: "TBA"
Feb 25: Ron Rounds: Film music by Tangerine Dream, Edgar Froese and Chris Franke.

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria*. Less talk and more music.

FRIDAY

8 am SPOKEN WORD/LITERARY: *Sad and Beautiful World*. Where poetry is not a luxury. With hosts Max Sloan and luch coniticut. Alternates with *Sideways 8*. Brought to you by Lesley and guests. Some nights you may detect a theme but the totality of the system has its centre elsewhere.

9 pm DANCE: *Bass Culture*. DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

10:30 pm: TECHNO: *Wire Shock:* As the Space Monkey takes the helm, trance, house, andwhispers of ambient will be painlessly absorbed by the skin. Level of acidity per genre may vary upon each treatment

SATURDAY

3 pm PLAYLIST: *Playlist Salad*. One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved*.

6 pm REGGAE: *Alive and Dread*. Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion*. Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm RAP: *Freaky Flow*. DJ Hose died attempting to escape from Ryker's a la Carlito's Way-Peter D. is running thangs with the dopest and the flyest jams in the East and the West. It's all fused over Superfly Samples and Curtis Mayfield jams-It's the bomb.

12 am GARAGE: *Garage Grooves*. Attention sophisticats and sophistikittens! At least, a show just for you! One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox-powered. Boss garage 60's punk! Come and worship every week in the church of FUZZ!

SUNDAY

6 am ECLECTIC: What's Left of What's Real? A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

3 pm METAL: *Disciples of Dr. Demento*. Boy, we should change this more often. Metal and punk, punk and metal. Die fuckers die. Listen. Eighteen, nineteen. Twenty.

10 pm ECLECTIC: *Fish Show*.

News & Public Affairs

MONDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *Active Airwaves* with hosts Tathra Street and Jo Lui. Different weeks tackle specific problems. Interviews, readings, panels and analysis provide access to airwaves for people engaged in daily struggles.
1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.
1:30 pm PUBLIC AFFAIRS: *Earth First*. Feeling fragmented? Tap into nature!
8:00 pm GAY/LESBIAN: *Dyke Dimension*. Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community. Now One Hour!

TUESDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with *TAPS (Together Against Poverty)*.
8 pm PUBLIC AFFAIRS: *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.
8:30 pm GAY/LESBIAN: *Queer and Present Danger*. Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.
12:15 PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network*. Keep informed and think for yourself!
1 pm DISCUSSION: *Alternate Views* (syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.
2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.
12:15: PUBLIC AFFAIRS: *Your Man Against Red Tape* with Bart Armstrong
1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News*. Tune in and find out why.

FRIDAY

Noon: CFUV News, weather and sports.
12:15 pm PUBLIC AFFAIRS: *VIPIRG SHOW*
1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.
1:30 pm PUBLIC AFFAIRS: *African Perspective*. A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside*. A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Ron.
5 pm WOMEN'S ISSUES: *Women on Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices. ▲

Experimental

TUESDAY

9 pm 20th CENTURY COMPOSITION: *Infrequency*. Donald Leblond features an eclectic mix of composers and improvisers who stretch the boundaries of 20th century "serious" music.

THURSDAY

8 pm ELECTRONIC: *Earmeals*. Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Luunger and Agustin Luviano-Cordero.

Multicultural

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio*. The sounds of freedom for those who have been silenced.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host Soitellaan, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere..

1 pm PORTUGUESE: Portuguese Mosaic. Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

5 pm: FRENCH: Rotating hosts bring you French music and news.

SUNDAY

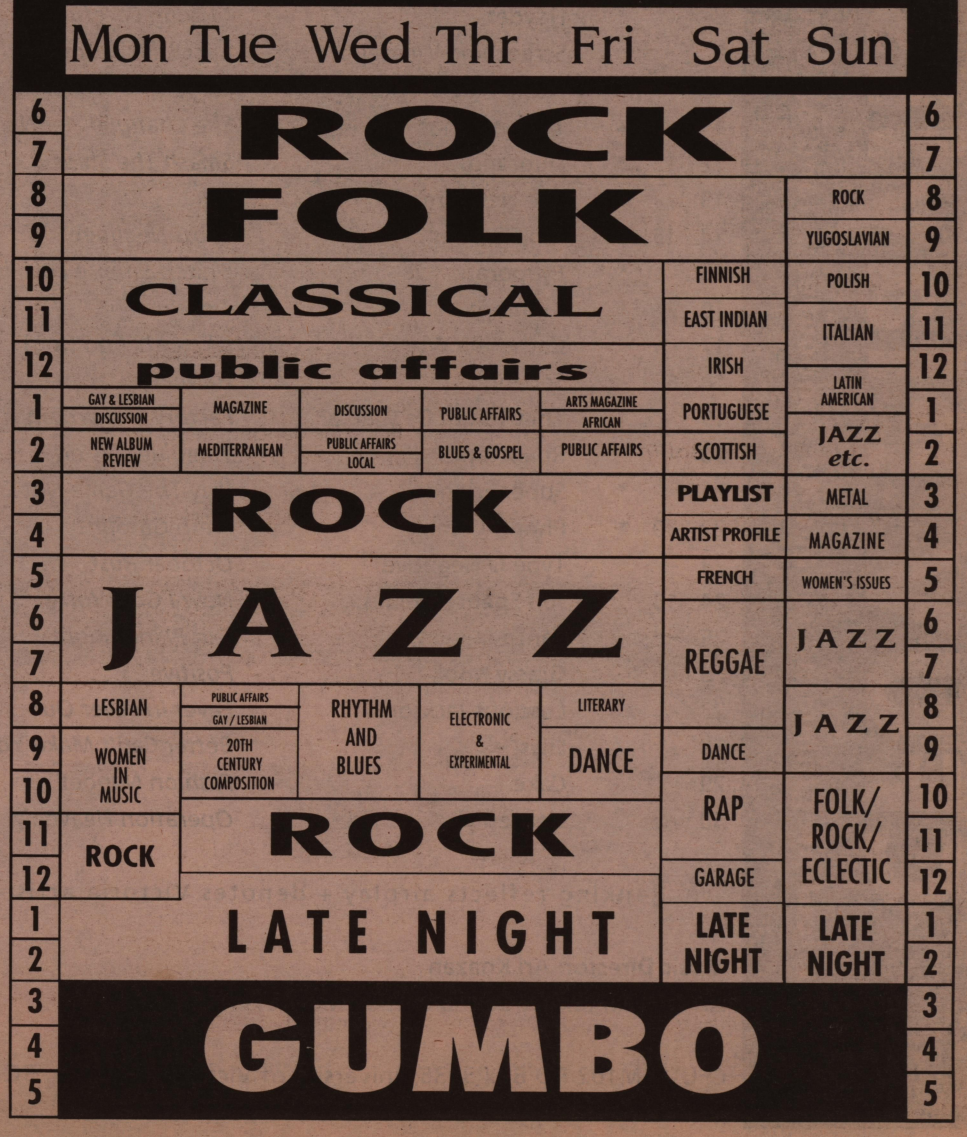
9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: Postales Musicales de Latino-America. Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

PROGRAMMING MONDAY TO SUNDAY



February Playlists

by **Artist** • *Title* • Label

Experimental

Hedningarna
Heathen's Fire
Silence

Brain Laughter II
Not Far From A Distant Sun
Spotted Peccary

Guy Klucevsek
Stolen Memories • Tzadik

Olga Kharitidi & Jim Wilson
Entering The Circle
Wordly Triloka

Deep Listening Band
Tosca Salad
Deep Listening

Vangelis
Oceanic • Warner

Tom Reccehion
Chaotica • Birdman

Lokua Kanza
Lokua Kanza • BMG

The Raechels
The Sea & The Bells
Quarter Stick

Harold Budd
Agua • Sine Records

EARMEALS
Thursdays
8-10:30 pm

Eclectic

Pussy Chute
Electronic Treasure Hunting
Independent

Soul Coughing
Sugar Free Jazz EP
Warner

Sook Yin-Lee
Wigs & Guns • Zulu

Bob Wiseman
City of Wood • wea

Various
Percolator: Music for a Café Culture • Nettwerk

Gallery 6
Kyle's 3 Grand • Cardigan

Luna
Bewitched • Elektra

Velocity Girl
¡Simpatico! • Sub Pop

Santo
Starlick Baby 7" • Daisy

Southern Culture on the Skids
Peckin' Party
FeedBag

EQUITY ECLECTICA
Wednesdays
10:30pm-12:30am

SEGUÉS W/ HUCK AND CHUCK
alt. Mondays
3-5 pm

Folk

Salt Lick
Beaver Point Hall Sessions
Independent

Ani Difranco & Utah Phillips
The Past Didn't Go Anywhere
Righteous Babe/Festival

Lucy Kaplansky
Flesh & Bone
Red House/Festival

Attila the Stockbroker's Barnstormer
The Siege of Shoreham
Roundhead

Kate & Anna McGarrigle
Matapedia
Hannibal/Denon

Dick Gaughan
Sail On
Appleseed/Festival

Norma Waterson
S/T • Rykodisc/Denon

Kate Mackenzie
Age of Innocence
Red House/Festival

Eliza Carthy
Heat, Light and Sound
Topic

Djole
Saltwater
Independent/Festival

VARIOUS
Mon -Sat
8-10 am

RAP

MicGeronimo
Unstoppable
Blunt Records

Kool Keith
World Plastic
Spoiled Brat Entertainment Corp.

Hi-Tech
24/7
MassVinyl

Big Noyd
All Pro
TommyBoy

MF. Grimm
Emotions • Dolo

Souls of Mischief
The Unseen Mind
Industry Records

Redman
Whateva Man
Def Jam

Camplo
Swing • Profile

Big Jazz
Foundation
Frezze

Mobb Deep
Extortion • Loud

IN THE SHADOWS
alt. Mondays
1-3 am

Garage

Don & The Goodtimes
Don & The Goodtimes
Jerden

The Shadows Of Knight
Dark Sides • Rhino

The New Colony Six
At The River's Edge
Sundazed

The Boss Martians
The Boss Martians • Dionysus

Various
Garage Punk Unknowns Part Two • Crypt Records

Various
Hang It Out To Dry
Satan Records

The Trashmen
Surfin' Bird • Sundazed

Bonniwell Music Machine
Beyond The Garage
Sundazed

Jan & Dean
All The Hits - From Surf City To Drag City
EMI / Liberty

The Standells
Dirty Water
Sundazed

GARAGE GROOVES
Saturdays
midnight-1 am

TECHNO

Herbert • *100 Lbs* • Phono

Mark Broom
Angie is a Shoplifter
Pure Plastic

V/A
Tale of 3 Cities • Sabam/Biem

V/A
Pacific Rhythm: the First Wave
Eye-Q

Mouse on Mars
Vulvaland • Too Pure

Chris & Cosey
Twist • Chris & Cosey

The Third Room
Wellenbad • Eye-Q

FFWD
FFWD • Inter-Modo

V/A
Five Years of Eye Q Music
Eye-Q

ADSR
90 Minutes in the Eyes of IO
Cheap One

WIRE SHOCK & ESCAPE VELOCITY
alt. Fridays
10:30-12:30pm

PERPETUAL MOTION
Saturdays
9-10 pm

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

compiled by Kevin Scofield

TW	LM	CAN	ARTIST	TITLE	LABEL
1	19	*	Hanson Brothers	*Sudden Death*	Essential N.
2	-		Tool	*Aenima*	Zoo
3	-		Lemonheads	*Car Button Cloth*	Atlantic
4	7	*	Zumpano	*Goin' Through Changes*	Sub Pop
5	4	*	Furnaceface	*Unsafe@anyspeed*	Cargo
6	-	+	Hudson Mack	*Other Side Of Town*	Indy
7	27		SNFU	*FYULABA*	Epitaph
8	-	*	Hayden	*Moving Careful*	Sonic Unyon
9	-		Screeching Weasel	*Bark Like A Dog*	Fat
10	-		Attilla The Stockbroker	*Siege Of Shneham*	Roundhead
11	-	+	Timber Kings	*She Changed Her Name to Mashuma*	Incentive
12	13	*	Duotang	*Smash The Ships...*	Mint
13	-	*	The New Grand	*s/t*	Sonic Unyon
14	15	+	Vinaigrettes	*Gross Negligee*	Incentive
15	-	*	Evaporators	*United Empire Loyalists*	Nardwuar
16	2	*	Kinnie Starr	*Tidy*	Violet Inch
17	-		Catherine Wheel	*Like Cats And Dogs*	Mercury
18	6		Sebadoh	*Harmacy*	Sub Pop
19	-		They Might Be Giants	*Factory Showroom*	Elektra
20	-		Rheostatics	*The Blue Hysteria*	Cargo
21	-	*	Super Friendz	*Play The Game Not Games*	Murder
22	30	*	Phono-Comb	*Fresh Gasoline*	Quaterstick
23	-		Type O Negative	*October Rust*	Attic
24	16		Jon Spencer Blues...	*Now I Got Worry*	Matador
25	-	+	Santo	*Exit Planet Right*	Daisy
26	-		Grassy Knoll	*Positive*	Nettwerk
27	-		Luscious Jackson	*Fever In Fever Out*	Grand Royal
28	-		Lilys	*Better Can't Make Your...*	Che
29	-		Cake	*Fashion Nugget*	Polydor
30	-		Heavenly	*Operation Heavenly*	K

Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

Music Director: Ari Knazan
Ari Knazan takes tracking calls on Mondays from 11–4

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The Dreamland

by Zvondai Muchenje

The African sunset is on the distant horizon, the lower atmosphere turns into the orange of the setting sun. The village has fallen quiet but for the children calling and shouting and running about playing their last games of the day. This is the moment when quiet and peace descend upon the people after a long day's work. Children are heading for their mothers, birds are joining in the making of the evening noises; what is more refreshing than the sounds nature provides, the animals? As the people settle, these sounds are heard. This is the sacred time of the day, the time of reflection, the time of prayer. It is at this time that the ancient communication method of the Shona people of Zimbabwe comes into effect. The drums send out the news of what is happening in the villages. They also speak of initiation ceremonies, second burial vigils, and wedding ceremonies, to mention but a few. All those over a vast expanse who have heard the night drums, no matter how far distant from one another, feel connected and united with one another across the miles. Night falls, silence descends, everyone and everything sleeps.

This is the land poets have written about, musicians have sung about, people have dreamed of. What is Africa? This question lingered in my mind as I sat down to write this article. Unexpectedly I heard a voice behind me. It was the voice of Karen White, a Canadian friend who first crossed paths with me in Zambia over a decade ago. "Africa can not be defined," she mused. "It is far too complex, it is the ultimate dichotomy. Only one who has never been there would consider Africa simple," she said. From the inspirational conversation we had, we affirmed Africa's complexity. The ecological system, climactic system, the political systems, economies, its people, cultures, spirituality, tribalism, anthropology, its timeless history, and geology are a clear manifestation of this. Africa is a continent of veiled mystery. If one is to attempt to experience Africa one must leave behind preconceived notions, be completely open, and without bias, embrace Africa as she is without question and without judgment. Africa's beauty lies in its savage rawness. "Africa will never leave you, if you choose to leave Africa, part of you will always remain. She will haunt your dreams and call to you always. The only way you can stop the voice, the longing, is to silently promise that you will return," White attests.

White laughed as she reminded me of the statement of a British ex-patriot with many years in Africa who looked at me one day and bluntly stated, "You Africans know nothing about Africa." White first found it arrogant and patronizing , but I had to admit that the woman was correct. As an African I know nothing of Africa. But since living abroad for over seven years I am beginning the journey of exploration from the other side of the world. Africa is so big in all ways. This is how I have had to learn to understand her; sometimes through the eyes of others. To quote the character of Robert from the movie "The Bridges of Madison County," ' I would have to say the most exciting place I've ever been is Africa - it's another world there. It's not just the cultures and the people, that's great, but it's the air, the colours, from dawn to dusk. There is something tangible about the whole thing. The co-habitation of man and beast - beast and beast. Who'll survive, and who won't, and there's no judgment about it, either. You know, there's no imposed morality, it's just the way it is. It's just beautiful, really, there's nothing like it, it's a paradise.'

I am African, I feel African, in Africa I was just yet another person. Here, in Canada, I have come to learn what it is to be African and to be proud.

I am African, I feel African, in Africa I was just yet another person. Here, in Canada, I have come to learn what it is to be African and to be proud.

During my first months in Canada I became aware of how ignorant westerners were about Africa, and I decided to embark on my journey of discovery. Leaving home and travelling opened my eyes in many ways that staying home would not have. There is a lot to be learned about Africa. My passionate hope is to unravel the mysteries, reinterpret the misinterpreted, to share the heart and the soul of a magnificent civilization and people through the eyes of one of its sons. To refute and dispel the age-old, shallow western perception of Africa and specifically the African which historically has seen Africa as being "mysterious," "backward," "barbarous," "primitive," "savage," the home of cannibals and witch doctors, of fetish and juju, bizarre superstitions and exotic rituals.

Africa is a scientific treasure chest where astronomy and engineering, ecology and biology, medicine and mathematics were born. It has been proven that Africa is the cradle of all civilization. Africa is the place where scientists are now looking for answers to some of the most difficult questions of our age.

The mainstream media tends to report only the tragedies and disasters. It is easy for the westerner to conclude that the continent is in desperation, its people are hopeless and helpless, and in constant need of disaster relief and intervention. Michael Hill, the Baltimore Sun's corespondent in South Africa covering the war in Rwanda had this to say about Africans: "Despite the history of bloodshed and genocide, despite the evident poverty and undeniable want, the return of the Rwandan refugees turned into a life-affirming story, a tale of determination, a reminder that Africans are not just needy stick figures with empty tin cups begging for our help, but resourceful people who know much better than we do how to survive on the harsh continent of their birth.

"When these half a million people walked back to their native land, their feet gave testimony to their basic intelligence and made fools of all those who thought that without the help of international aid groups these Africans would just sit down and starve."

The African people have never lost hope nor have they been helpless, they could not have flourished for thousands of years. Africa has its challenges, it has been thrust from ancient tradition to the modern age in a few scant generations. The complexity of its challenges can appear overwhelming, impossible to resolve.

It has often been said, "the darkest time of the night comes before dawn." In Africa the dawn is a sign of hope, a fresh beginning. The mornings are another time of prayer. Unlike the evenings drums are not sounded. Mornings are a time of quiet meditation and consideration of the day ahead. The morning grows with the first rays of sun rising, emerging over the eastern horizon, reaching over the mountains and valleys and plains below. Chanting can be heard over the distances. They are chants to the ancestral spirits and salutations to the people.

It is a new day again on the continent. Africa has been through the darkest part of the night, it is now emerging into the dawn of a new era.

"Africa is truly awakening and finding herself, and she undoubtedly has a great message to give, and a great contribution to make to the advancement of world civilization..." - Shoghi Effendi

Part of this article is an extract from the book (in progress), Pupil of the Eye, by Zvondai Muchenje. ▲

Events planned for

BLACK HISTORY MONTH

FEB 8 Multi-talent evening, University Centre. Doors open at 7:30 pm.

FEB 15 Coffeehouse, venue TBA.

FEB 22 Dance featuring Jambo Salama, Shumba Dumba, DIGG and Captain Ron, venue TBA. Doors open at 8:00 pm.

For more information call 385-4509

BLACK PROGRAMMING ON CFUV

AFRICAN PERSPECTIVE
An upbeat news and entertainment program that highlights positive developments within the Victorian African community and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa. Join host Zvondai Muchenje Fridays at 1:30 in the afternoon.

DUMELA AFRICA
A monthly program featuring new and old Afro-Pop greats. Check Dial-tales for times.

ALIVE AND DREAD
A weekly program featuring a wide variety of reggae and African music from all over the world. Tune in Saturday evenings from 6-9 pm.

FROM THE BLACK SIDE
A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Ron. Sundays at 4 pm.

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DISC vision

Greg Brown
Further In
Red House Records

Further In is Greg Brown's 12th recording for this self-launched indie label based in Minneapolis. The 47-year-old Iowan has never had a hit single and doesn't seem to mind. I fell in love with the gravelly baritone and disarming poetry on his early albums; this new recording does not disappoint. Recurring themes abound - aging, domestic life, lust and rationalizing the world we live in. The smoky gospel of the title track is no surprise - he's the son of a Pentecostal preacher. Other highlights include "Two Little Feet," "If You Don't Get It At Home," and "Not High." His influences cover the whole musical spectrum from blues and folk to country and rock. In addition to fine acoustic guitar work, the album also features mandolin, fiddle and lap steel. Kate MacKenzie's sweet voice is the perfect complement to Greg's growl.

Wendy Wall

Afro Celt Sound System
Volume 1 Sound Magic
Realworld Records

I know Peter Gabriel sought to give alternative world music a voice through means of his label, Realworld Records, but one of his label's new efforts, Afro-Celt Sound System, has shown that Realworld has succumbed to the mainstream. Unfortunately for this album, there's a little too much "sound system" and not enough "Afro-Celt." A couple of the opening tracks show promise of a new slant on the world beat genre (decidedly more African than Celtic), but after the third track, it all became an annoying smear of techno-beat and London-style Jungle. This is a letdown, considering the musical talent on this album, such as Davy Spillane — normally a studio musician for the likes of Elvis Costello — who plays uilleann pipes and low whistle on this album. Perhaps a listen to groups such as Aiesha Kandisha Jarring Effects will give a good idea of what this album was going for.

Mike Chilton

I.N.R.I.
Igni Natura Renovata Integra
Independent

For much of local alternative band I.N.R.I.'s seven-year history, they've suffered from several weaknesses: the music was sometimes ploddingly mechanical, lacking in hooks and weak on vocals. These problems are largely overcome on their debut CD. The recording is clear and precise: a very heavy album which owes its allegiances to sources as diverse as the Art-rock of later King Crimson and the pounding onslaught of Meantime-era Helmet.

The majority of the vocals are done by guitarist Chris Coldwell who has developed into a very powerful and tense singer. His words are often angry with a dark humour. Sometimes he succeeds in being extremely poetic, occasionally just adolescent. The entire recording ebbs and flows like a tide going in and out. What we hear on this album is the emergence of a much-needed sense of dynamics: the group has always had a tendency to aspire to create grand and dramatic atmospheres and now they actually have the ability to do so.

Dan Beer's drumming "octane-fuel" the recording, but he can also surprise us with jazz-influenced inventive flourishes pressing against exact beats. Peter Jonassen's bass playing is loose and moody, sometimes plodding and other times needle-sharp: it displays the intuition that is born of years spent with Dan as a musical partner (they have collaborated for over a decade in bands like Noise Generation and Mexican Power Authority). On "why" Peter takes the mic and sounds slightly like a psychotic Pete Townsend. On that track it is easy to spot the heavy metal/punk influence of Killing Joke on I.N.R.I.'s sound. Chris' guitar playing is particularly adept: it covers an impressive spectrum of sound that brings to mind everything from cyborgs and heavy-metal futurescapes to the delicate and even celestial moods of mid- to late-period Adrian Belew. The CD can presently be found in all record outlets in Victoria. For more information on the band, visit the I.N.R.I. website at: www.octonet.com/~inri

Nicholas Ford

Various Artists
Winners of The Vincent Price Beauty Contest
Repent Records

I picked up this weird compilation in Seattle and despite the title, there's not a whole lot to do with Vincent Price here. Instead what you get here is a cool sampler of today's top garage bands banging out some primitive lo-fi slop. Raw sounds from the likes of The Distractors, Loli & The Chones, The Gashouse Gorillas and Japan's The Titans, who do a psychotic sped-up version of Bill Haley and the Comets' "13 Women." The best tracks come from San Francisco's The Count Backwards, who dress in Paul Revere-type costumes and bang out some seriously raw 60's punk. Some of you might recognize the heavy drum sounds of Russell Quan, who played drums for garage legends The Mummies. Although it's getting pretty hard to keep up with all the vinyl these kinds of bands are releasing, this record is a well-rounded sampler with some rocking tunes. You get five bands all doing a couple of songs for one low price and with all the great soundbites between songs as well as purposely inept liner notes, this record sells itself!

Jon Murphy

Meat Beat Manifesto
Subliminal Sandwich
Nothing/Interscope

A new age of music is upon us and one of the leaders of this revolution is the multi-talented Jack Dangers, known more commonly as Meat Beat Manifesto. Dangers, virtually a one-man industrial machine, hails from Swindon in the UK where he's been an underground hero since Meat Beat's first inception in 1987. His latest release checks in at 140 minutes over two CD's and could very well be the industrial revolution's version of Pink Floyd's 'The Wall'. Songs like "Nuclear Bomb" and "Transmission" show his British jungle roots. However, it's mind-fuck experiences like "The Utterer" and "Tweekland" (both from disc two) that give *Subliminal Sandwich* it's bite. Dangers, who has remixed work by NIN, Depeche Mode, Orbital and David Byrne and Bowie, shows why he's one unsettling musician — albeit a very talented one.

Mike Devlin

The Pyramids
Penetration! The Best of The Pyramids
Sundazed Music

Most surf bands of the 1960's are remembered for their sound, not for their stage presence. This is the big difference between say The Chantays, or The Crossfires or even The Surfaris when compared to The Pyramids, who were known to arrive at gigs in a helicopter or on the backs of elephants. Members of The Pyramids also had shaved heads as a statement against four British mop-tops who will remain nameless. Their biggest dent on the charts was "Penetration" in early 1964. This is how history will remember The Pyramids, but you can get the whole picture by listening to this disc of 20 surf numbers. I can remember seeing the movie Bikini Beach as a kid, and flipping out when The Pyramids played "Record Run" and "Bikini Drag." Both of these songs are here as well as their foray into hot rod music, "Custom Caravan." Why, they even do a cover of "Louie Louie." This alone is reason enough to own this disk. Nuff said.

Sundazed Music Inc. P.O.Box 85 Coxsackie NY. 12051

Alex Solunac

Patty Griffin
Living With Ghosts
A&M Records

There were moments when Patty Griffin's self-written and self-perfomed album found me cross-legged with my toes wiggling along to the rhythmic strumming of the guitar. Then there were other moments when my dancing toes would become still - the sombre lyrics of growing up, living in poverty, helpless struggle agaist time - "it's a mad mission under difficult conditions." From the first track to the last one, my cutesie, wrinkly toes may not have been wiggling but Griffin's deep sincerity is consistent, alone with the humble echoes of her acoustic guitar. This album is a dive into a pond of murky mellowness. This bluesish/folkish/twangy tapestry is a listen for your heart and even a wiggle for your toes.

Nadia Quek

Santo
exit planet right
Daisy

Victoria popsters Santo have returned with a much-awaited full-length cd released on Daisy Records. Those "Pixie-lovers" have graduated from their cassette/7" status, becoming the latest Victoria band to finally release a long player. *exit planet right* features a mixture of old and newer songs, with the formula Santo fans have come to expect and enjoy. Although Santo's sound is far from innovative, they're proficient at their art of song writing. While the band continues with their two-guitar chord-rock, *exit planet right* does deliver some surprises.

Singer/guitarist Caleb Stull's vocals sound a little different than on past recordings. It seems that Caleb has decided not to sing as much in his usual crackily, tone-breaking voice. Most of the songs, even those that are older, are sung in a more calm, monotone manner. Some may see this change as unfortunate; Caleb's crackily voice was one of the band's features that distinguished itself from other bands who write the same type of music. Caleb's new voice does, however, present a new option for Santo. Perhaps this new mixture of vocals will define Santo even more? Either way, the vocals and lyrics express the immense talent that Cabel Stull posesses.

A couple songs stand out, such as "el cid," "up the rocket," and "beautiful person." But as the album progresses, the songs start to sound the same. Overall, Santo's *exit planet right* is an impressive effort. Santo fans will not be disappointed, and those unfamiliar with the band should take a listen. With this release, we can expect an onslaught of Santo performances which the boys never fail to deliver. Hopefully, Santo will be able to get a successful tour booked and take their songs across the country.

Kevin Scofield ▲

LIVE 'N' LOUD

The Evaporators/Pee Chees/The Defektors
Cadboro Bay Scout Hall
December 6, 1996

That fact that this show even happened is a miracle unto itself. Kudos goes to the Special Presentations team, who were faced with a last minute venue change, yet managed to relocate and get the word out in time for the show. Despite the show being held in the middle of nowhere, over 150 kids showed up to rock out with the Evaporators, Pee Chees and The Defektors.

Throwing in elements of ska, punk, and even Celtic music, the Defektors took the stage early and kicked things into high gear with a seasonal version of "Jingle Bells." Although currently on a brief hiatus, the Defektors are working on a CD for sometime in 1997. San Francisco's The Pee Chess were on next, playing an energetic set of noisy punk rock with some dynamite choreographed stage moves. The Pee Chees, whose members basically consist of the Lookout! records staff, got everyone moving, despite some technical difficulties with the mics.

The Evaporators, Vancouver's reigning kings of zit angst, topped up the evening with an insurmountable performance by the one and only Nardwuar the Human Serviette. Nardwuar is a one man show in himself, but he's lucky enough to have an amazing band to back him up. Spanning the realm of 60's garage punk, sheer noise and indescribable weirdness, Nardwuar has the uncanny knack of getting the audience entirely involved in the show and this is what makes seeing the Evaporators a memorable experience. If you don't have their new album, United Empire Loyalists, pick it up! Whether they're playing in someone's living room, a jazz club, or a scout hall, the Evaporators always entertain and bring with them a crazy energy that this city's all-ages shows seriously lack.

Overall, this was probably the best show I attended in 1996. It was great to see lots of different people out too, from all the young punks to some older scenesters. I tend to feel a little displaced at most all-ages shows these days, but the combination of exciting bands and intimate venue made for an unforgettable evening of musical mayhem.

Jon Murphy

SNFU/Micky Christ
The Limit
December 14, 1996

I love Micky Christ, and this show just rocked my world. There was a metal stage barrier that resembled a cattle stockade, presumably for the enslaught of crazed steer that would stampede the stage when SNFU played. I banged my boots and hung on it as I danced, danced the night away to Mickey Christ. It also proved to be an effective barrier when dodging Mr. Brainless' soda water spoutings and Boy Wonder's Silly String ejaculations. They played a lot of new stuff, songs that you can only hear on cool radio shows like the Rush Hour, and we danced and threw beer at the band and had a lot of fun. I was crushed when they ignored my pleas to play "Stop the War," but hey, SNFU was coming on, and there was no time for a silly girl's request or encores.

Well, talk about a let down! Two techies got on the stage, played a few songs, including some vaguely familiar cover songs, and then left. I was confused, but then quickly became bored after the real SNFU stood up and began to play. Blah, blah, blah, I have nothing to say, except they need to spice up their visual presentation (flannel, flannel, flannel, and more flannel, jeans, and King Buzzo hair—I guess after 17 months on the road, beauty regimes such as conditioner fall by the wayside). To tell you the truth, I can't tell you anything about their set, because I wasn't paying attention. SNFU - the band to snooze by...

Konstable Kaylar, Fashion Police

Linda Waterfall
Victoria Folk Music Society Coffeehouse at Norway House
December 15, 1996

Oozing with talent, this singer-songwriter, finger-picker extraordinaire hails from Seattle. Right from the intro of her first song to the second encore, she filled the air with energy to delight the most discerning folkie. The bouncing "Love Out of Nowhere" starts the concert and had the crowd swaying in their seats and singing along. "Away Ye Merry Lassies," a Georje Hopler song, established Linda's Wiccan and feminist sentiments. Songs like "Flying Time" and "Climbing to the High Country" were a bit ethereal for my taste but well-executed nonetheless. Her vocals were strong and projected well in the acoustic venue. Her guitar picking was exquisite. Linda's unpretentious warmth and energy come through and leave me feeling like I've known her for years. If we're lucky, she'll be back in Victoria again soon.

Patty Castle

The Timber Kings/The Papillomas/Fig. 4
The Limit
January 4, 1997

As I arrived at the friendly confines of The Limit, I was surprised to see that my favorite band from the Hub City, The Papillomas, were a late addition to this show. Already I was a happy man and this was before the music had even started.

Fig.4 opened the show to a warm reception from their friends and families who had come to support them (I'd never seen them before, but I think they're new-ish). Their style was not entirely original—visions of jale and L7 come to mind—but their enthusiasm was admirable. Although they have not mastered their instruments thus far, a bright future on the Victoria music scene is in store for this band if they can get some more shows and some recordings to their credit.

Victoria favorites The Papillomas followed with a set of hard-driving music, much akin to their latest release, Corolla. I have always been a fan of this type of music and The Papillomas are definitely quality musicians. If there had been a few more people in attendance and they had not had some serious mic problems (shorting out mid-song is never good), this could have been a stellar performance. However, it was nice to see the sparse crowd show their appreciation by getting involved late in the set.

Admittedly, I was a virtual rookie when it came to the Timber Kings Experience. I knew that the band included former members of The Vinaigrettes, Bum and the Show Business Giants so I knew they must rock. I had also heard their new CD *She Changed Her Name To Mashuma* a few times and I enjoyed what I'd heard, but their live show made me a true believer. They smoked through a set of rockabilly tunes not unlike what The Reverend Horton Heat would sound like on acid (if he isn't already). I recognized a lot of songs from their new CD but they really impressed me live with their power-chord-rockabilly-country-thrash-maybe-I-could-add-another-hyphen-here. As if this night of damn fine music wasn't enough, The Timber Kings even managed to bring their cook along to serve the crowd flapjacks during their set — Aunt Jemima would have been proud.

To quote the immortal words of Tony from Dazed and Confused: "There's nothing like piling on a bunch of pancakes and syrup after a good ol' night of beer drinking." Wish I'd said that.

Mike Devlin

Rawlin's Cross
Vertigo
November 27, 1996

A decent Wednesday night diversion: rock with a Celtic edge. Danceable but perhaps a little cumbersome, Rawlin's Cross came back to town on their 1996 western tour to flog their new CD, *Living River*.

Lead singer, Joey Kitson, a David Clayton Thomas sound-alike, belts out lyrics that are indistinguishable given the mushy Vertigo sound when the volume is up. But this isn't too much of a loss. The bands strength lies in their arrangements of material from the Celtic repertoire, not their lyric-writing. The instrumentation of the band is impressive: accordion synthesizer, Chapman stick, whistle and bagpipes, guitar and mandolin, held together by rock drums and occasionally the treat of a bohdran. Although the crowd was small, the dance floor was often well attended, with dancers groping in 3/4 time to the "Wedding Gift" or bouncing around to "Reel and Roll" and "The Red Haired Boy." Rawlin's Cross gets the "Seal of Mediocrity" from this Celtic Rock fan.

Patty Castle

David Foster Celebrity Hootenanny
Memorial Arena
December 17, 1996

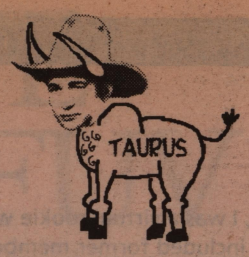
In today's fast-paced show business world, actors come and go like the changing seasons. One man stands alone as an enigma of popular culture, firmly emblazoned in the public's mind as the ever-lovable housekeeper, Tony Micelli. This man is Tony Danza and he single-handedly brought an entire audience to their feet with his poignant rendition of "Chestnuts Roasting On An Open Fire."

Jon Murphy ▲

AQUARIUS (JAN 20-FEB 18): "I ain't big on social graces/ think I'll slip on down to the oasis/ 'cuz I got friends in low places."- Garth Brooks. Congrats, baby. You found an oasis in the loveless desert of your life. But beware, you'll never rise above those low places with bad manners. So brush up on your "P"s and "Q"s, an opportunity for advancement may present itself to your raggedy Aquarius self around the full moon.

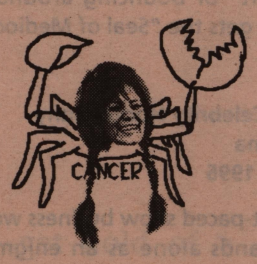
PISCES (FEB 19-MAR 20): "Cadillac, Cadillac/ long and dark, shiny 'n' black/ rev it up and hear that motor roar/ tearing up the highway like a big ol' dinosaur." - Nitty Gritty Dirt Band. Pisces! The stars say you'd better wise up to environmental issues PDQ (as my mom would say). Don't abuse your body or the world you live in. It's not too late to start riding the bus. But I say, What's killer smog compared to how stylish you look drivin' around in your fly ride? Tear it up this month, baby.

ARIES (MAR 21-APR 20): "I fell into a burnin' ring of fire/ I went down, down, down as the flames climbed higher/ and it burns, burns, burns, that ring of fire." - Johnny Cash. Obviously, Aries, you are burning in the eternal fires of hell, just a taste of what's waiting for your naughty, little soul in the after-life. Advice from the stars? Be extra, super good this month and maybe you won't be condemned to burn for all eternity on a lake of fire.



TAURUS (ARR 21-MAY 21): "Did I kiss Juanita yesterday, or was it fifty years ago?" - Ian Tyson. Taurus, Taurus, Taurus, Taurus, so much kissin' you can't even keep track. Well, the planets think it's time you got a grip. If kissing is your only goal in life, so much the better. If you want something more, get it together. Stop living in the past, okay?

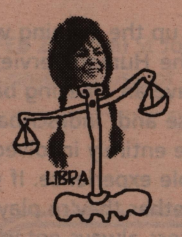
GEMINI (MAY 22-JUN 21): "To all the girls who've shared my life/ who now are someone else's wife/ I'm glad they came along/ I dedicate this song, to all the girls I've loved before" - Willie Nelson. Gemini, you've always been a red hot lover, blessed with lots of Mars and Venus and stuff in your house, but the stars indicate it's time to stop playin' and start stayin'. There's no reason why you shouldn't get some domestic sufferin', too.



CANCER (JUN 22- JUL 23): "Guitars and Cadillacs, hillbilly music/ the only things that keep me hangin' on" - Dwight Yokham. Cancer, someone oughta kick you in da butt. The stars are rife with possibility for you, and you're sittin' around pickin' your banjo. Your obsession with guitars, Cadillacs and hillbilly music is obviously a symptom of your repressed desire to live the depraved rock 'n' roll lifestyle and marry a sibling. Go for it! Nothing can stop you this month; live the dream.

LEO (JUL 24-AUG 23): "You gotta know when to hold 'em/ know when to fold 'em/ know when to walk away/ know when to run" - Kenny Rogers. Knowing when to walk and when to run are very important issues this month, Leo. If you see someone who you think hates you, they probably do, so run. By the same token, holding on to any card that ain't a winner makes you a fool.

VIRGO (AUG 24-SEP 23): "Say you don't know me, but you don't like me/ you say you could care less how I feel/ but how many of you that sit and judge me, have walked the fields of Bakersfield?" - Buck Owens. That's the way, Virgo! Insulate yourself from all the hate vibes coming your way this month with self-righteous indignation. But try and get drunk at least once this month; it makes you so much more fun.



LIBRA (SEP 24-OCT 23): "I wanna be a cowboy/ and you can be my cowgirl" - Some One Hit Wonder 80's Pop Band. Dressing up in leather chap, lassos and playin' horsey is a lot of fun, Libra. But bein' a cowpoke is a lot of hard work and I don't know if a wimpy, dreamy little character like you is up to it. My advice to you this month is stay away from wild animals; you could get hurt.

SCORPIO (OCT 24-NOV 22): "Playin' with the Queen of Hearts/ don't you know it really smarts/ but that's what you gotta do-oo/ to keep me away from you" - Juice Newton. Crazy,

Obsessive Scorpio alert! I have to admit, the celestial forecast looks grim for you, Scorpio, but if you try and force love you'll end up trapped in a yucky relationship. Stay away! Stay away!

SAGITTARIUS (NOW 23-NOV 22): "Say your crops'll burn if it don't rain soon/ ain't seen a drop since the tenth of June/ well I can open up the sky, people never fear/ If you ain't impressed yet just tell me what you wanna hear" - Steve Earle. Saggi, you have the power of the cosmos behind you this month. Take advantage of your superlative powers of persuasion and take them suckers for all they got.

CAPRICORN (DEC 23-JAN 20): "Workin' 9 to 5, what a way to make a livin'/ you get patronized; it 's all takin' and no givin'/ they just use your mind and they never give you credit/ it just might drive you crazy if you let it" - Dolly Parton. The stars and Dolly know what time it is. So check the clock, Capricorn, and start makin' time with a rich honey who's gonna make sure you never have to work a 9-5 day in your life. Move now and you can be doin' all the takin' and no givin'.

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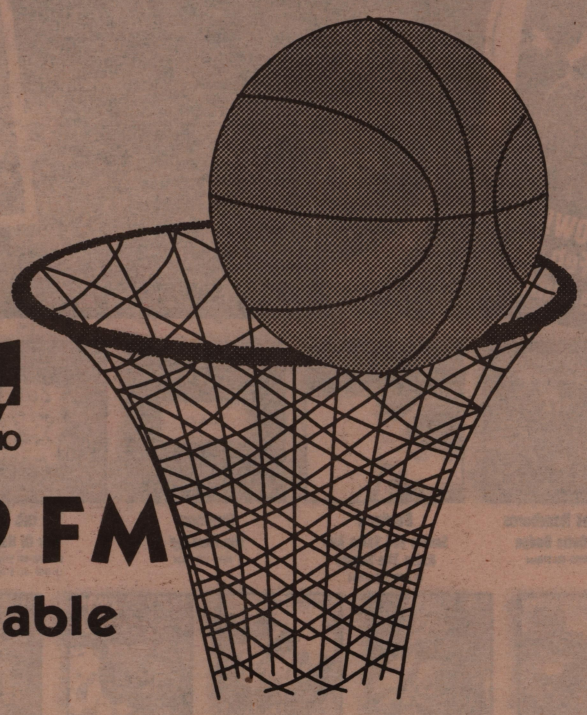

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